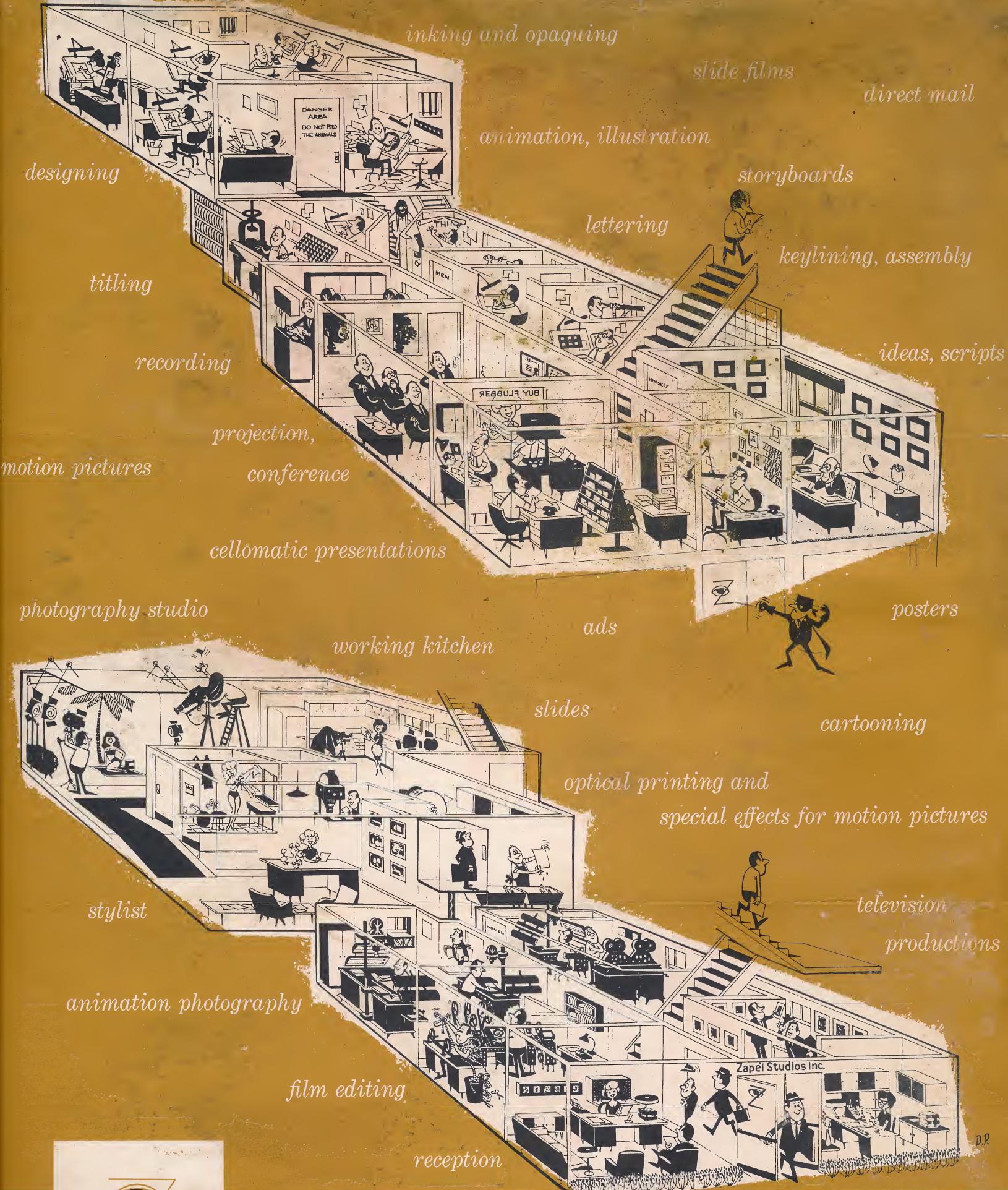


ZAPEL STUDIOS (Aerial Image Studio)



for every audio-visual need ...

ZAPÉL STUDIOS INC

615 North Wabash Avenue Chicago SU 7-2755



we
wear many
hats!

Zapé Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755



Newsletter

This is our opening association with U.F.P.A. In this initial offering we are trying to anticipate the kind of material you will find beneficial. If we miss your needs or interests, let us know.

Offer 1 - Free - 18" x 28" Wall Chart with film footage, frames and time elements listed for quick conversion and a detail of how to mark an optical layout sheet when ordering work to be done. We have illustrated this on the reverse side in reduced size. We were short of enough copies on hand and couldn't get printing done in time for this mailing.

Offer 2 - Using this chart we selected some 16MM original color footage and prepared an optical sample reel of most of the effects possible with 16MM. We added a narrative description and demonstration aerial image footage to develop a complete teaching tool. The layout can be checked out visually against the sample reel frame by frame and by having the three elements (the chart, the plan, and the result) it is easy to see how the work was done. The layout sheet is free, but the sample reel must be sold at our cost (\$10.50).

Offer 3 - Since we are an animation studio, and specialize in optical services, titling, and related services we have accumulated a large file of jobs which are now obsolete. Those animation jobs which ended up as complete television commercials (16MM B/W), are now available in their "as is" state. Story board, animation pencil drawings, cels, and camera exposure log sheets are in each package. We offer a set of these free, shipped to you express collect. If you want the film made from this material we can have a 16 MM print run off from negatives, if still on hand, at the minimum lab charge.

We will prepare additional Newsletters from time to time on subjects we hope will aid you, or will call attention to services we can perform which we feel can improve your film work or solve problems you may have. We noticed that although the list of other sustaining members is quite impressive and some of them are well qualified to perform services we offer, there doesn't seem to be an organization exactly like ours. We exist to serve other film producers in the specialized area of optical effects, film "doctoring", animation and titling. Many of the sustaining members are suppliers to us, while others are customers of ours, but none parallel our policies or services.

Having put special emphasis on the needs of the 16MM producer we are able to offer aid and performance not regularly available from other sources. We hope our membership will become a mutually beneficial association.

Owen Zapé

615 NORTH WABASH

The data below is designed to help you prepare your instructions when ordering optical effects. If you prefer, we can prepare a layout sheet from your description and your marked work print. Our staff is competent to help you plan and devise the best effects to meet your aims. Our equipment is the latest and most advanced in the country and can work with either 16mm or 35mm or convert from one to the other.

ZAPEL

One of our most valuable services for the 16mm producer is titling in color with drop shadows or other types of overlay material in color working over live action scenes complete with optical effects. We also offer corrective assistance such as repositioning and squaring up scenes, speeding up or lengthening action speeds, freeze frames, zooming, elimination of a hair in the aperture, etc. If you have a problem, please contact us.

CHICAGO SU 7-2755

**OPTICAL EFFECT INSTRUCTIONS

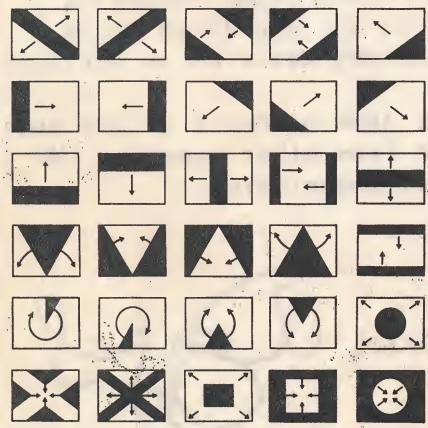
symbol and frame count:	term:	specifications:
	OPTICAL DUPE	A negative made from a Fine Grain on an Optical Bench.
symbol and frame count:	term:	specifications:
	BI-PACK OPTICAL DUPE	Fine Grain plus travelling matte in the projector.
symbol and frame count:	term:	specifications:
	DOUBLE PASS OR SUPER	Exposing one Fine Grain and then superimposing another Fine Grain or High Contrast over it.
symbol and frame count:	term:	specifications:
	FADE IN	From 4 to 256 frames.
symbol and frame count:	term:	specifications:
	FADE OUT	From 4 to 256 frames.
symbol and frame count:	term:	specifications:
	DISSOLVE	From 4 to 256 frames.
symbol and frame count:	term:	specifications:
	LINEAR DISSOLVE	From 4 to 256 frames. Used when backgrounds of the scenes are the same or when fading in a title matte within a scene.
symbol and frame count:	term:	specifications:
	RIPPLE DISSOLVE	Any length. Similar to cross dissolve except rippling effect starts before dissolve becomes strongest in mid-dissolve and fades out after dissolve is completed.
symbol and frame count:	term:	specifications:
	WIPE (ANY TYPE—SOFT OR HARD EDGE)	6-8-12-24 or 32 frames. Scene position constant—wipe in of new scene constant position. See sample wipes below.
symbol and frame count:	term:	specifications:
	FREEZE FRAME	Any length. Hold any frame for optical dupe.
symbol and frame count:	term:	specifications:
	PUSH OFF	Various lengths—left to right, top to bottom and vice versa. Scene position moves over and is "pushed" off by the outside edge of the frames' image.
symbol and frame count:	term:	specifications:
	SPLIT SCREEN	Any length. Left and right or top and bottom or 4 way split into quarters. Actual 1 to 1 image size or a reduction to fit.
symbol and frame count:	term:	specifications:
	FLIP	Various lengths. Image appears to twist like a coin showing first heads then tails. Flip in any direction from one scene to another.
symbol and frame count:	term:	specifications:
	REVERSE REPEAT ACTION	Any length. When original scene is too short this will extend it as in this case—100 frames used 3 times for 300 feet of new scene.
symbol and frame count:	term:	specifications:
	CHANGE	A change within a scene such as freeze frame, skip frame, double frame, reverse action, etc.
symbol and frame count:	term:	specifications:
	scribble	It isn't necessary to tally a total cumulative projector count for 35mm film normally. Just scribe the first frame of each scene to be printed with its corresponding camera frame number in sound track area.
symbol and frame count:	term:	specifications:
	punch	Whenever listing projector totals (IT IS NECESSARY FOR 16MM) show the total projector frame count marked in red alongside the scene count.

** If the above data is used to supply directions for optical services, all or most charges for "layout" may be eliminated and accuracy and speed will be added.



OPTICAL WIPES

(a sample of the unlimited effects available)



FOOTAGE COUNT FOR 35MM AND 16MM

35MM 1/2—15 ft. • 16MM 1/2—6 ft.

FOOTAGE	35MM	16MM	SECONDS	FRAMES
1/2	—	—	1/2	16
1	—	—	1/2	20
1 1/2	—	—	1	24
2	—	—	1 1/2	32
2 1/2	1	1	1 1/2	40
3	—	—	2	48
3 1/2	—	—	2 1/2	60
4	—	—	2 1/2	64
4 1/2	—	—	3	72
5	2	3 1/2	3 1/2	80
5 1/2	—	—	3 1/2	88
6	—	—	4	96
6 1/2	2 1/2	4 1/2	4 1/2	100
6 1/2	—	4 1/2	4 1/2	104
7	—	—	4 1/2	112
7 1/2	3	5	5	120
8	—	—	5 1/2	128
8 1/2	—	5 1/2	5 1/2	140
9	—	—	6	144
9 1/2	—	6 1/2	5 1/2	152
10	4	6 1/2	6 1/2	160
10 1/2	—	7	168	
11	—	7 1/2	176	
11 1/2	—	7 1/2	180	
12	—	8	192	
12 1/2	5	8 1/2	200	
13	—	8 1/2	208	
13 1/2	—	9	216	
14	—	9 1/2	220	
14 1/2	—	9 1/2	224	
15	6	10	240	
15 1/2	—	10 1/2	248	

MINUTES 1—6 1/2

MINUTES	FOOTAGE	35MM	16MM	FRAMES
1	50	36	1440	
1 1/2	135	54	2160	
2	180	72	2880	
2 1/2	225	90	3600	
3	270	108	4320	
3 1/2	315	126	5040	
4	360	144	5760	
4 1/2	405	162	6480	
5	450	180	7200	
5 1/2	495	198	7920	
6	540	216	8640	
6 1/2	585	234	9360	

MINUTES 7—12 1/2

MINUTES	FOOTAGE	35MM	16MM	FRAMES
7	630	252	10080	
7 1/2	675	270	10800	
8	720	288	11520	
8 1/2	765	306	12240	
9	810	324	12960	
9 1/2	855	342	13680	
10	900	360	14400	
10 1/2	945	378	15120	
11	990	396	15940	
11 1/2	1035	414	16650	
12	1080	432	17360	
12 1/2	1125	450	18080	

35MM 31 1/2—45 ft. • 16MM 12 1/2—18 ft.

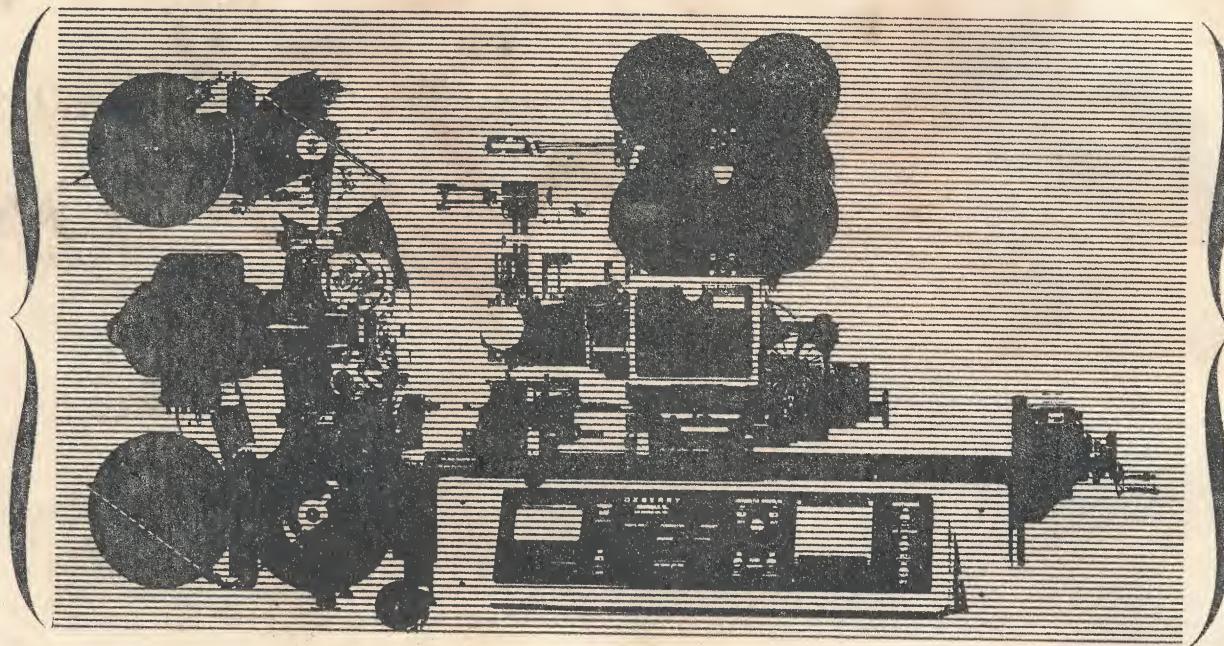
FOOTAGE	35MM	16MM	SECONDS	FRAMES
—	12 1/2	20 1/2	500	
31 1/2	—	21	504	
32	—	21 1/2	512	
32 1/2	13	21 1/2	520	
33	—	22	528	
33 1/2	—	22 1/2	536	
—	13 1/2	22 1/2	540	
34	—	22 1/2	544	
34 1/2	—	23	552	
35	14	23 1/2	560	
35 1/2	—	23 1/2	568	
36	—	24	576	
—	14 1/2	24 1/2	580	
36 1/2	—	24 1/2	584	
37	—	24 1/2	592	
37 1/2	15	25	600	
38	—	25 1/2	608	
38 1/2	—	25 1/2	616	
—	15 1/2	25 1/2	620	
39	—	26	624	
39 1/2	—	26 1/2	632	
40	16	26 1/2	640	
40 1/2	—	27	648	
41	—	27 1/2	656	
—	16 1/2	27 1/2	660	
41 1/2	—	27 1/2	664	
42	—	28	672	
42 1/2	17	28 1/2	680	
43	—	28 1/2	688	
43 1/2	—	29	696	
—	17 1/2	29 1/2	700	
44	—	29 1/2	704	
44 1/2	—	29 1/2	712	
45	18	30	720	

MINUTES 13—120

MINUTES	FOOTAGE	35MM	16MM	FRAMES
13	1170	468	18720	
13 1/2	1215	486	19440	
14	1260	504	20160	
14 1/2	1305	522	20880	
15	1350	540	21600	
20	1800	720	28800	
25	2250	900	36000	
30	2700	1080	43200	
40	3600	1440	57600	
50	4500	2160	86400	
50	8100	3240	129600	
120	10800	4320	172800	



Newsletter



Films from Slides

Using the combination of an optical printer and an animation camera, a motion picture film, with sound, can be shot exclusively from either your color slides, film strips, out-takes of 16 MM footage, or artwork; or intermixed.

This technique results in a sound motion picture that is more attractive than a slide presentation, perhaps less expensive and faster to produce. The use of zooms, pans, dissolves, flips and many other optical effects creates an exciting motion picture for a fraction of the cost of a live film.

For example, a recent 10 minute color film, with sound, was shot from 150 slides for under \$1,500.00.

Extreme close ups, and pans within a very small area (as small as $\frac{1}{2}$ " of a 35mm slide), superimpositions, wipes and many other special effects are possible.

You have a choice between shooting a single original film, to match a sound track to the frame requiring no editing at all, or shooting for A and B roll printing, so segments may be changed or up-dated in the future.

This dramatic, inexpensive, speedy film presentation takes only three things. Your material, our know-how and our equipment! Let us quote you.

P.S. How about converting your annual report to film.

NEWSLETTER

FILM STRIPS FROM 16mm MOTION PICTURES

The other day we ran into a situation we felt could be passed along to you for extra sales potentials.

A client wanted to convert a 16mm motion picture into a film strip to get added use from his investment in the film. Normally this is not possible in the conventional production sense, but since we can enlarge 16mm to 35mm conveniently with our optical effects equipment, it was a simple production procedure for us and it gave the producer added sales volume while saving the client money--so everyone won.

The quality of the conversion is well within good commercial standards. Best results are achieved from copying the A & B roll original footage.

The cost? We studied our results and find we can do this for \$1.50 per frame if you supply film in the same sequence as the film strip and the scenes are identified and ready for camera. If layout time is involved, the rate is \$10.00 per hour (minimum order \$25.00).

You may have other requirements. Some film strip frames may require art, or you may supply some larger transparencies, or captions may be needed on some frames, or you may require other special work. These are extras but charges are fair and related to services performed. The important point is that we have the means to solve these problems and provide you with extra sales potential and extended client services.

Typical rates for shooting a film strip from flat opaque artwork are around \$2.00 per frame so our \$1.50 rate for a service not otherwise offered, gives you room for a generous mark up. We strongly recommend aggressive sales effort as it not only adds to your sales volume while giving your client a plus value, it adds virtually no production problems to your organization. Delivery usually will be less than five days but our schedules are variable day to day, so please either give us advance warning or allow enough time for us to finish previously scheduled work.

Owen Zafel

SEE OTHER SIDE

Zapél Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755



NEWSLETTER

AERIAL IMAGE WORKING FOR

In past months we have been plugging Aerial Image on a general level. Our experiences on the many jobs we have done have convinced us of the unusual practicability of the technique and the wide range of creative ideas that are possible.

One of its most valuable contributions is in the area of 16mm color film. It combines the attributes of an optical bench with the simplicity of animation photography. In a single pass through the camera we can deliver color titles (or B & W) with drop shadows over any live scene. We can simultaneously provide dissolves, fades, freeze frames and reverse actions or even push-offs behind the titles.

This can be extended even further to include an art wipe from scene to scene; animation over a live scene to the degree the art appears to be totally integrated with the live action; the addition of arrows, circles, points in other overlays; color correcting or varying of the density in any area of the frame to illustrate a specific point.

These are only a few of the more typical possibilities available with Aerial Image photography. Creative potentials grow out of these capacities. Effects of all kinds are possible to communicate ideas more effectively.

But Aerial Image is not a total answer. It is only another tool to be added to the producer's tool box. The optical bench still supplies the common effects such as burn in titles, zooms, reductions, enlargements, etc. Having both optical instruments here in Chicago combined with skilled manpower puts us in a position to get any job done at a reasonable price.

The enclosed color optical price list may be used as an estimating sheet. One of these will accompany each invoice from us so you may double check against your instructions. We are preparing additional helpful production data. Do you find these Newsletters helpful? Shall we keep you on our mailing list?

Come in or call us about your problems or ideas. We offer concrete information.

SEE OTHER SIDE

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Owen Zafel

SEE OTHER SIDE



Newsletter

This is frankly a sales newsletter, but one which offers you solutions to many of your special film problems.

The special problem area that needs optical effects printers, animation stands, aerial image titling, is either too costly to install or too complex to justify a staff on the quantity of footage usually needed.

That is where we can help. Certainly this special problem area is not a daily need. We are happy to work on your small problems as well as your large ones. It doesn't require you to layout your problem for us to solve it for you. Just tell us in your own words what you are trying to deliver and send us your film (color original, negative or fine grain B/W). We will plan the work for you and return your material in the same form we receive it, plus either a new negative, color original, or negative and work print, with all the effects or corrective work completed ready for splicing into your original film for printing or ready for projection as you prefer.

On the reverse side of this sheet we have listed a few of the more common services we can offer. If you request it, we will send you a FREE film layout Wall Chart. Although we can't offer you a free sound 16MM color film which demonstrates these effects, we can send it to you at cost (\$10.50) for your permanent reference. With it will be supplied a layout sheet that shows how this film was planned so that with the Wall Chart, the layout sheet and the film you have all the elements needed for training your personnel or placing orders from any service company in the country.

There is no cost or obligation to supply you with data on your film production questions. Let us know how we can help you at the best possible prices.

(Over)

Quinn Beigel

OPTICAL EFFECTS (using your film footage or ours)

Especially Useful When Preparing: COMMERCIALS, EDITORIALS,
"SPECIALS", DOCUMENTARIES ETC.

Special Dissolves,	Split Screens,	Ripple Effects,
Fades,	Push-Offs,	Matte,
Wipes,	Reverse Action,	Etc.
Flips.	Freeze Frames,	

FILM-DOCTORING (revising, correcting, your film footage) to your limit

Corrective Film Service Such As:
 Enlarging, Remove Lint In Aperature, Speed Up Action, Slow Down Action, Extend Scenes, Repositioning To Offset Tilt

Up-Date Footage By Removing Or Changing Calendar, Or Some Dated Object Or Replacing Some Object Or Segment Of Film With New Object Or Segment

And Other Special Problems: Adding Animation To Live Action Footage
Labeling Moving Objects

ANIMATION ART (originating from your ideas or ours as you prefer)

Full - Limited - Filmagraph - Squeeze Motion
Technical (Commercial Sales Demonstrations)
Humorous (Characterizations Combined With Sales Appeal)
Dramatic (Effects For Attention Stimulation)

TITLING (originating from your ideas or ours)

Identification Effects: Early or Late Show TV Titles
News, Weather, and Sports
Openings & Closings Etc.

Burn-In White Titles
White Titles With Black Drop Shadows
Color Titles Over Color Film
(with or without drop shadows)
Crawl Or Pan Titles
(over live action scenes or static backgrounds)
Titles That Animate Into Or From Some Object
Flashing Effects
Logo Types With Split Screens
Etc.



The Meaning of Aerial Image Photography

General

Aerial Image photography is not photography shot from some high point in the sky. It is a studio (or a laboratory) function. It is a highly controllable frame by frame photographic procedure to increase the value and benefits of motion picture production which has up to now been impractical without the use of aerial image techniques.

Description of Equipment

The simplified diagram on the reverse side illustrates the basic principles involved. The unit couples a special Oxberry motion picture projector with an Oxberry stop motion camera, utilizing a Master series animation stand as the control mechanism. Either 16mm or 35mm film can be used.

Purpose

The equipment is designed to project an image "in the air" about the size of this sheet of paper from film inserted in the projector. By projecting this "air-mage" (aerial image) so as to focus at the platen level of the animation stand, we can add or conceal something in the picture so that the camera portion of the unit can rephotograph the original film image along with any additions or changes with negligible loss in original film quality since the image is airborne and not degraded by a ground glass, etc. Essentially, it is a self-matting process with an application limited only by your imagination.

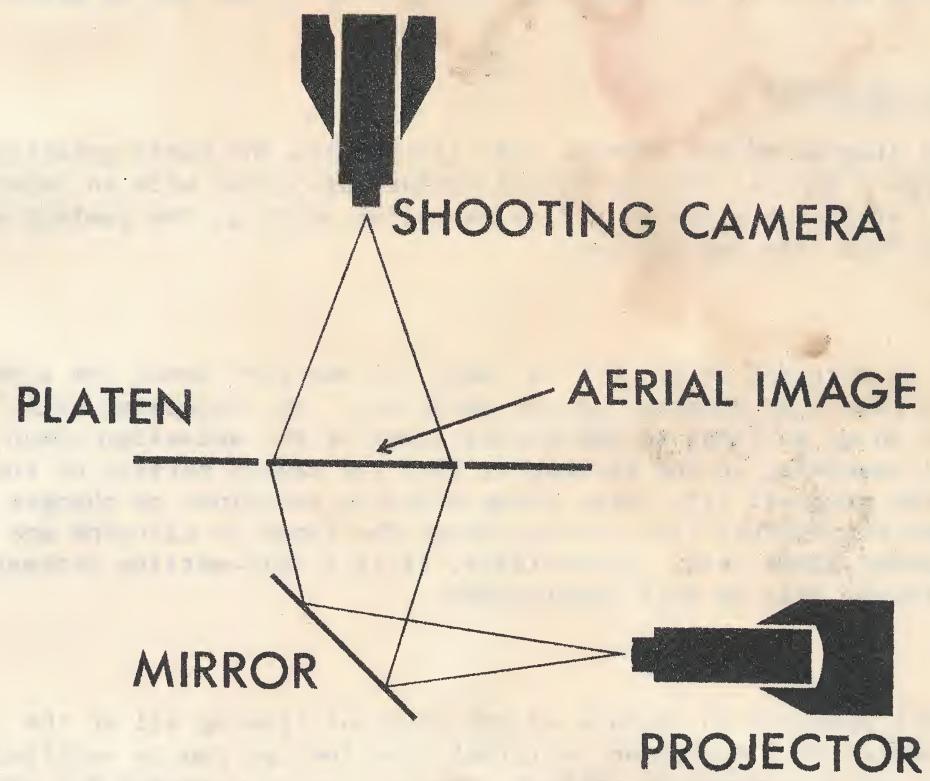
Significance

It is not always possible to capture at the original filming all of the information desired. By adding this technique, original film footage can be modified to complete the job simply and with complete control. Scenes can be extended for slow motion effects, reversed - freeze framed while the other changes are being incorporated. Animation cels can be added: arrows, circles, captions, darkening of some areas, coloring or correcting.

Examples

Assume some project had film of a phenomenon shot with either conventional, special high speed, or time lapse camera on either 16mm or 35mm, color or black and white film, but the film didn't give a clear impression of this phenomenon except to the most experienced observer. The problem is to point up this effect for anyone to see or study.

It is now a simple procedure to copy this original film (without affecting the original) to vary the viewing speed when it is projected in any standard projector. While this is being done, descriptive captions are to be added with perhaps arrows pointing up the area of attention, perhaps outlining the action points or accompanying the actual situation with an animation inset moving frame for frame with the real image. This is all done on a single pass through the unit, eliminating the need for multiple operations required to do similar work by the matte technique.



Zapé Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755



16MM OPTICAL PRICES

JOB NUMBER _____

AUG. 1, 1964

CLIENT NAME _____

PRICES PER FOOT

	<u>FEET</u>	<u>BLACK & WHITE</u>	<u>COLOR REVERSAL</u>	<u>TOTAL</u>
OPTICAL DUPE	____	.25	.40	_____
35MM TO 16MM REDUCTION	____	.27	.42	_____
OPTICAL DUPE FROM A&B ROLL WITH FADES AND DISSOLVES	____	.35	.50	_____
CLIP TO CLIP PRINTING \$1.25 PER SECTION PLUS	____	.25	.40	_____
DOUBLE EXPOSURE (MINIMUM \$5.00)	____	.47	.73	_____
SKIP OR DOUBLE FRAME (MINIMUM \$7.50)	____	.43	.57	_____
BACK AND FORTH (MINIMUM \$7.50)	____	.43	.57	_____
SPLIT SCREEN (MIN. PER SECTION \$10.00) EACH SPLIT	____	.43	.57	_____

PRICES PER EFFECT

QUANTITY

OPTICAL SCENE CHANGE	1.00	_____
FADES UP TO 128 FR. (LONGER AVAILABLE)	2.00	_____
DISSOLVES UP TO 128 FR. (LONGER AVAILABLE)	4.00	_____
ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	20.00	_____
OFF CENTER ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	30.00	_____
DISTORTION DISSOLVES	20.00	_____
DISTORTION EFFECTS (RIPPLE, WAVES, ETC.)	30.00	_____
WIPES (VARIOUS PATTERNS)	6.00	_____
HARD EDGE WIPE (AERIAL IMAGE)	20.00	_____
FLIP (ANY DIRECTION)	15.00	_____
FLOP IMAGE	8.00	_____
PUSH OFF (EITHER DIRECTION)	25.00	_____
TLTING SCENE	25.00	_____
FREEZE FRAME	3.00	_____
ENLARGE, REDUCE, OR REPOSITION SCENE	10.00	_____
VIGNETTE SHAPES	8.00	_____
SUPERIMPOSED TITLE (BURN-IN)	5.00	_____
SUPERIMPOSED TITLE WITH DROP SHODOW (AERIAL IMAGE)	15.00	_____
SPECIAL WORK NOT LISTED ABOVE		_____

HOURLY RATES

HOURS

SET-UP (FILM CLEANING, ETC.)	6.00	_____
LAYOUT (OVERTIME ADD \$5.00 PER HR.)	10.00	_____
OPTICAL OVERTIME (AFT. 5:00 P.M. & ALL DAY SAT.)	15.00	_____
(SUNDAYS AND HOLIDAYS)	ADD ADD	25.00

MINIMUM CHARGE ON OPTICAL JOBS \$15.00

LABORATORY CHARGE (MINIMUM \$6.50) AND DELIVERIES

TOTAL \$ _____

Zapel Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755

October, 1965

TITLING & ANIMATION PHOTOGRAPHY

CAMERA READY MATERIAL	16MM or 35MM	16MM or 35MM
	Standard Titles	Aerial Image*
1st two titles (Minimum Order)	\$ 7.50 each	\$ 15.00 each
3rd through 10th title	3.00 "	9.00 "
11th " 50th title	2.00 "	4.00 "
Over 50 titles	1.50 "	3.00 "
		(Color 35MM add 50%)

Titles supered (double exposed) over background also shot - double the above and footage rates.

No footage charge for titles if limited to 3 feet of 16MM, or 8 feet of 35MM.

Bulk footage rate added to unit price above for any footage over these limits.

(40 frames (16 frames

16MM - B/W 28¢ per ft.) 35MM B/W 17¢ per ft.)

16MM Color 35MM Color

Reversal 37¢ per ft. Negative 35¢ per ft.

Fades may be included at \$2.00, dissolves at \$4.00 each. Zooms & pans by quote or included with other effects based on animation camera time below.

PREPARATION OF TITLE CELS OR ART

Art services @ \$13.00 per hour (pegging, retouching, designing, finishing etc.).

Standard hot press cels B/W \$3.50 per line per cel.

Color and/or drop shadow cels \$1.75 extra.

Special type faces - logos, etc. on cels are available, prices per job.

*ANIMATION PHOTOGRAPHY (CAMERA TIME)

\$25.00 per hour up to 8 hours.

\$20.00 per hour after 8 hours of the same order.

(Add \$10.00 per hour for overtime, Sun. & Hol. \$20.00 per hour)

*AERIAL IMAGE PHOTOGRAPHY (CAMERA TIME) ORIGINAL SET-UP CHARGE \$15.00

\$35.00 per hour up to 8 hours

\$30.00 per hour after 8 hours of the same order

(Add \$10.00 per hour for overtime, Sun. & Hol. \$20.00 per hour)

MINIMUM CHARGES - (PLUS LAB. AND DELIVERIES)

Standard Titles \$15.00

Aerial Image Titles \$30.00

Animation Photography \$25.00

Aerial Image Photography \$35.00

*Prices are for camera time only - optical or aerial image layout shooting log (if not prepared by you) is \$10.00 per hour.

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The simplified diagram on the reverse side illustrates the basic principles involved. The unit couples a special Oxberry motion picture projector with an Oxberry stop motion camera, utilizing a Master series animation stand as the control mechanism. Either 16mm or 35mm film can be used.

Purpose

The equipment is designed to project an image "in the air" about the size of this sheet of paper from film inserted in the projector. By projecting this "air-mage" (aerial image) so as to focus at the platen level of the animation stand, we can add or conceal something in the picture so that the camera portion of the unit can rephotograph the original film image along with any additions or changes with negligible loss in original film quality since the image is airborne and not degraded by a ground glass, etc. Essentially, it is a self-matting process with an application limited only by your imagination.

Significance

It is not always possible to capture at the original filming all of the information desired. By adding this technique, original film footage can be modified to complete the job simply and with complete control. Scenes can be extended for slow motion effects, reversed - freeze framed while the other changes are being incorporated. Animation cels can be added: arrows, circles, captions, darkening of some areas, coloring or correcting.

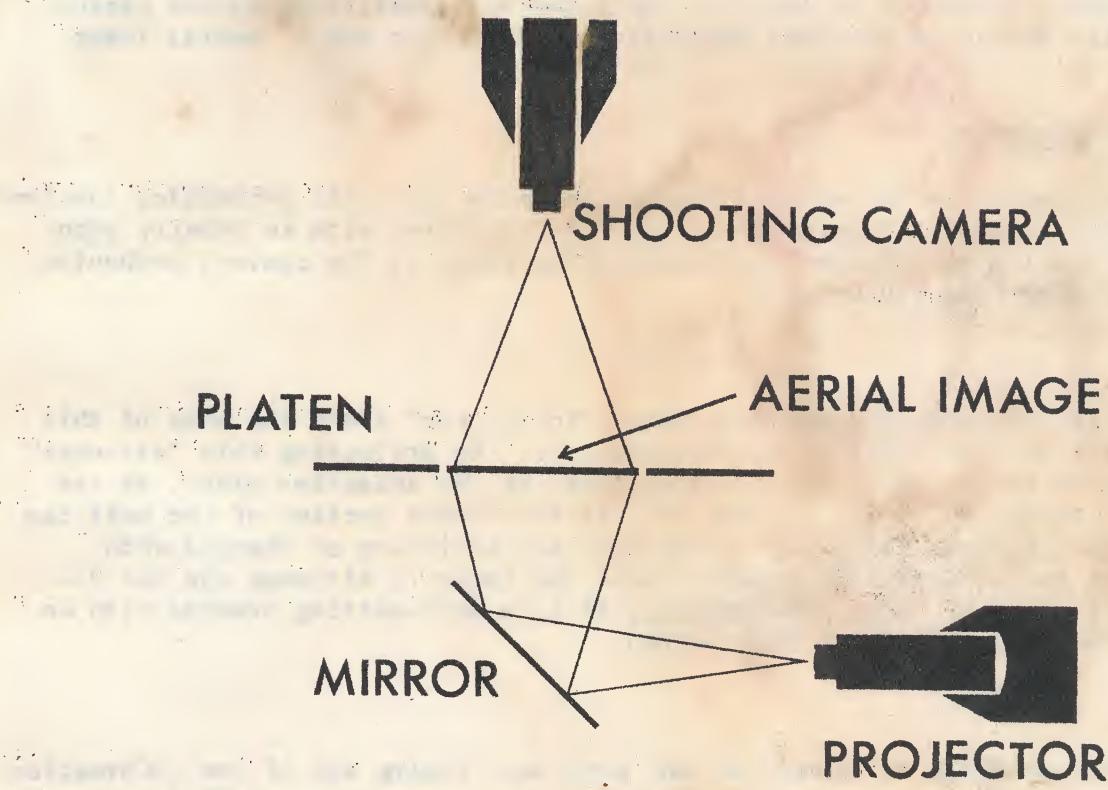
Examples

Assume some project had film of a phenomenon shot with either conventional, special high speed, or time lapse camera on either 16mm or 35mm, color or black and white film, but the film didn't give a clear impression of this phenomenon except to the most experienced observer. The problem is to point up this effect for anyone to see or study.

It is now a simple procedure to copy this original film (without affecting the original) to vary the viewing speed when it is projected in any standard projector. While this is being done, descriptive captions are to be added with perhaps arrows pointing up the area of attention, perhaps outlining the action points or accompanying the actual situation with an animation inset moving frame for frame with the real image. This is all done on a single pass through the unit, eliminating the need for multiple operations required to do similar work by the matte technique.

Rates

Services on the aerial image equipment is \$55.00 per hour. Auxiliary services (animation, art, type, etc.) per job estimate.



Zapel Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755

August 1, 1965

STRIP FILM ANIMATION *

QUANTITY

EXTENSION

COLOR (Ready for Camera) Minimum Charge \$ 25.00

Flat Art up to 32" wide

\$1.75 ea.

Oversize Art (copying charge)

3.00 ea.

Minimum \$ 15.00

Transparencies of any uniform size

2.00 ea.

(We can enlarge 16MM motion picture frames or crop 35MM)

Mixed sizes art (or transparencies)

.50 ea.

per camera change

add _____

Super imposure (top and bottom lighting)

add _____

1.00 ea.

Color Corrections per frame

add _____

1.00 ea.

Time charges preparing material for camera

10.00 per hr

(Pegging, Art Corrections, Lettering Cels etc.)

Answer Prints (3 densities) Minimum

\$ 25.00

PRINTS (Prices based on total footage per order)

Approximate prices per strip

50 Frames

Number of Prints		
25	50	100
3.75	2.50	2.00
4.75	4.00	3.50
5.50	5.00	4.50

100 Frames

150 Frames

Number of Prints (_____ Frames)

@

Rolling, Canning and Affixing labels
(Label printing extra)

.12

Other Services

TOTAL: \$

Special Prices for very large orders

* Prices for Art, Writing, Layout, Typesetting or Studio and Location Photography, Sound Recording, etc. on quotation.

We design and prepare presentations for all projection systems.

Zapé Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755



COLOR SLIDE PRODUCTION PRICES

January 1965

JOB #
CLIENT:

Minimum Order \$ 25.00

MATERIAL READY FOR CAMERA

	QUANTITY	UNIT PRICE	EXTENSION
35 MM Cardboard (Ready-Mounted)			
Original shot of flat art (up to 36")		2.50	
or color transparency			
Dupes shot at same time - up to 5		1.00	
" " " " " - up to 10		.75	
" " " " " - over 10		.60	
Duplicates from 35MM Original Neg. Film - Single Frame Size			
Orig. master art or trans.		2.50	
3 Answer Prints (Test)-Min. charge.		15.00	
Dupes from neg. (ready-mounted) up to 5		.40	
" " " " " 6 to 20		.37	
" " " " " over 20		.35	
" " " " " over 100		.25	

Photography using 6008 film recommended
when copying transparencies to eliminate
need for contrast masking. Not recommended
for opaque art.

Black/White slides at discount from above - price
variable based on quantities

35 MM photography of 3 dimensional items

Extra large art or transparencies smaller
than standard 35MM-quoted on a job basis

Min. 10.00

Glass, Plastic, or Metal Mounting Add _____ 1.00 _____

Other Sizes: _____

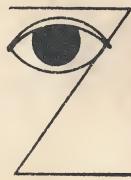
Poloroid slides in plastic mounts _____ 2.50 _____

Cleaning & Remounting of Slides in glass
Remounting form Ready Mounts to plastic etc.
Other Services - Numbering, sorting,
boxing - preparation for camera

10.00 per
hour

Large orders subject to discount from above based on quantity.

Zapé Studios Inc 615 North Wabash Avenue Chicago Illinois SU 7-2755



35MM OPTICAL PRICES

JOB NUMBER _____

AUG. 1, 1964

CLIENT NAME _____

PRICES PER FOOT

OPTICAL DUPE		.18	.40	_____
16MM TO 35MM BLOWUP		.25	.55	_____
CLIP TO CLIP PRINTING \$1.25 PER SECTION PLUS DOUBLE EXPOSURE (B&W MIN.\$5.00, COLOR,\$10.00)		.18	.40	_____
SKIP OR DOUBLE FR. (B&W MIN.\$7.50, COLOR,\$15.00)		.36	.70	_____
BACK AND FORTH (B&W MIN.\$7.50, COLOR,\$15.00)		.27	.55	_____
SPLIT SCREEN (B&W MIN.PER SECTION \$10.00, COLOR,\$20.00)		.27	.55	_____

PRICES PER EFFECT

PRICES PER EFFECT	QUANTITY
OPTICAL SCENE CHANGE	1.00
FADES UP TO 128 FR. (LONGER AVAILABLE)	2.00
DISSOLVES UP TO 128 FR. (LONGER AVAILABLE)	4.00
ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	20.00
OFF CENTER ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	30.00
DISTORTION DISSOLVES	20.00
DISTORTION EFFECTS (RIPPLE, WAVES, ETC.)	30.00
WIPES (VARIOUS PATTERNS)	6.00
HARD EDGE WIPE (BI-PACK MATTE OR AERIAL IMAGE)	15.00
FLIP (ANY DIRECTION)	15.00
FLOP IMAGE	4.00
PUSH OFF (EITHER DIRECTION)	25.00
TILTING SCENE	25.00
FREEZE FRAME	3.00
ENLARGE, REDUCE OR REPOSITION SCENE	10.00
VIGNETTE SHAPES	8.00
SUPERIMPOSED TITLE (BURN-IN)	5.00
SUPERIMPOSED TITLE WITH DROP SHADOW	8.00
SPECIAL WORK NOT LISTED ABOVE	_____

HOURLY RATES

HOURLY RATES	HOURS
SET-UP (FILM CLEANING, ETC.)	6.00
LAYOUT (OVERTIME ADD \$5.00 PER HR.)	10.00
OPTICAL OVERTIME (AFT. 5:00 P.M. & ALL DAY SATURDAY)	ADD 15.00
(SUNDAYS AND HOLIDAYS)	ADD 25.00

MINIMUM CHARGE ON OPTICAL JOBS B&W \$15.00, COLOR \$25.00
LABORATORY CHARGE AND DELIVERIES

TOTAL \$ _____

ZAPEL STUDIOS INC 615 N. WABASH AVE. CHICAGO ILL. 60611**PHONE 312-787-2755**

16MM OPTICAL PRICES

JOB NUMBER _____
CLIENT NAME _____

NOV. 1, 1965

PRICES PER FOOT

OPTICAL DUPE
 35MM TO 16MM REDUCTION
 OPTICAL DUPE FROM A & B ROLL WITH FADES AND DISSOLVES
 CLIP TO CLIP PRINTING \$1.25 PER SECTION PLUS
 DOUBLE EXPOSURE (MINIMUM \$5.00)
 SKIP OR DOUBLE FRAME (MINIMUM \$7.50)
 (CHARGES BASED ON LENGTH OF ORIGINAL FOOTAGE)
 BACK AND FORTH (MINIMUM \$7.50)
 SPLIT SCREEN (MIN. PER SECTION \$10.00) EACH SPLIT

<u>FEET</u>	<u>BLACK & WHITE</u>	<u>COLOR REVERSAL</u>	<u>TOTAL</u>
_____	.25	.40	_____
_____	.27	.42	_____
_____	.35	.50	_____
_____	.25	.40	_____
_____	.47	.73	_____
_____	.85	1.35	_____
_____	.43	.57	_____
_____	.43	.57	_____

PRICES PER EFFECT

	<u>QUANTITY</u>	
OPTICAL SCENE CHANGE	1.00	_____
COLOR CORRECTION PER SCENE (OTHER THAN NORMAL)	1.00	_____
FADES UP TO 128 FR. (LONGER AVAILABLE)	2.00	_____
DISSOLVES UP TO 128FR. (LONGER AVAILABLE)	4.00	_____
ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	20.00	_____
OFF CENTER ZOOMS UP TO 80 FR. (LONGER AVAILABLE)	30.00	_____
DISTORTION DISSOLVES	20.00	_____
DISTORTION EFFECTS (RIPPLE, WAVES, ETC.)	30.00	_____
WIPES (VARIOUS PATTERNS)	6.00	_____
HARD EDGE WIPE (AERIAL IMAGE ONLY)	20.00	_____
FLIP (ANY DIRECTION)	15.00	_____
FLOP IMAGE	8.00	_____
PUSH OFF (EITHER DIRECTION)	25.00	_____
TITLING SCENE	25.00	_____
FREEZE FRAME	3.00	_____
ENLARGE, REDUCE, OR REPOSITION SCENE	10.00	_____
VIGNETTE SHAPES	8.00	_____
SUPER IMPOSED TITLE - BURN IN FROM HI-CON ON HAND.	5.00	_____
SUPER IMPOSED TITLE WITH DROP SHADOW OR COLOR (AERIAL IMAGE)	15.00	_____
OTHER SERVICES	_____	_____

HOURLY RATES

	<u>HOURS</u>	
SET-UP (FILM CLEANING, ETC. OPTICAL)	6.00	_____
SET-UP AERIAL IMAGE	15.00	_____
OPTICAL LAYOUT (OVERTIME ADD \$5.00 PER HOUR)	10.00	_____
OPTICAL OVERTIME (AFTER 5:00 P.M. & ALL DAY SAT.) (SUNDAYS AND HOLIDAYS)	15.00 ADD 25.00 ADD	_____

MINIMUM CHARGE ON OPTICAL JOBS \$15.00
 LABORATORY CHARGE (MINIMUM \$6.50) AND DELIVERIES

TOTAL \$ _____

We hope the
is of service -

Zapél Studios Inc 6115 N Wabash Chicago, IL SU 7-2755